

## LEONARDO DA VINCI

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Data storage operation encompassing the present time: the visual perception of certain tasks and various materials, the process of recalling or remembering them, becomes easier under certain conditions. Naturally, the stability of the many types of visual perception and memory-making are closely related to their full reception. Anyone can criticize the necessity of remembering the data storage operation encompassing the present time. Remembering, *conceptually* (the appearance of ideas as form in the mind), encompasses the past and part of the present of the data. The necessity of the data storage operation, which brings together the process of recording the data of the past with the process of perceiving the present, is evident. A person reportedly saw an exhibition at time  $A_1$ , and knows that it has a particular scope. The same person finds out at time  $A_2$  that this exhibition is a painting and sculpture exhibition. The same person knows that at one time he perceived this painting and sculpture exhibition. At time  $A_3$ , this person has completely forgotten the scope of this exhibition that he saw at time  $A_1$ . At time  $A_4$ , the same person finds out that this painting and sculpture exhibition is a fine arts exhibition organized by the Ministry of Culture. By remembering that he saw a painting and sculpture exhibition at one time, he determines that he saw the Ministry of Culture's fine arts exhibition. At a certain time  $A_5$ , this person completely forgets that this painting and sculpture exhibition is the fine

arts exhibition of the Ministry of Culture; in fact, he forgets that the Ministry of Culture even organized an exhibition pertaining to the fine arts. Even though this is the case, this person can still tell us that at one time he saw the Ministry of Culture fine arts exhibition; however he cannot show us his prior observations by relying upon an explanation of his real experiential perception. This person can potentially convince us that he remembers seeing the Ministry of Culture's fine arts exhibition at time  $A_5$ , according to a certain linking of existing data. The data that this person possesses start at time  $A_1$ , extend beyond time  $A_2$ , but, never having reached time  $A_3$ , these data cannot surpass time  $A_3$ . But he reinforces the previous data from time  $A_2$  to time  $A_4$  to ensure their continuity in memory. The data stored in memory time  $A_4$  gain further clarity and extend until time  $A_5$ . This way, this person is able to say clearly and definitely that he saw the Ministry of Culture's fine arts exhibition. The act of remembering, which comprises a heap of the works surrounding the artist and the basic information that will strengthen the meaning of the works, is carried out through data storage processes and memory tracking. From the moment we discern the impossibility of a full collaboration (and life itself is a way of discerning this), the primary unobjectionable thing is the right of others to live as well. This structure provides us with such a possibility to consider death as a differentiation that it pushes us toward the situation (collaboration) that we hope to avoid. Opposition stems from the surging irrational behavior and the emergence of incomparable injustice to the point of public visibility. It is conspicuous that the act of opposition takes its legal justification from itself, because it has no other support. Consequently, it has to allow for the possibility of self-observation in order to determine the course of action. Humankind is the only living being that opposes its own existence—and therefore we have to determine that this process of selection will eventually eradicate oneself and others. This person immediately confirms this [point] when he enters a thought process with regard to his own benefit. This person not only rebels against the lawless misuse of his own rights but also of his own reflection, of his true and sincere commitment. He strongly opposes the preservation of standard values that were abused to the point of ridicule. In the face of these unlawful situations that cause him to lose all hope and affect his physical-social existence, he chooses silence. This person's resort to silence is to prove that he does not hold any *a priori* opinions, any individual ego, and on some occasions to illustrate that

he truly does not possess any sensory proclivity. Our acts should be directed solely toward determining courses for the future and toward analyzing and supporting sides. For this, the individual person should never judge the thoughts and feelings of others through his own, but should gain the support of every social group. Once the individual begins to resist, he sees himself apart from the others; from this moment on, the synthesis that necessarily arises from the groups' common interests takes on a metaphysical scope. What we are stressing now, this obligatory combination rising from the common interests of groups, is chained to the physical-social environment. This explanation is passed on as applicable to metaphysical resistance. By attacking the fractured structure, the individual forces the structure to complete itself. In this case, he opposes the unlawful social-physical practices using his own methods of equality. He will want to resolve differences, to administer lawful governance, or even to establish a structure that would take unlawfulness into its own hands. If this individual does not accept his own mortality, he refuses to recognize instantly and to locate this force that temporarily makes him live in this condition. This refusal presents the two forces that manifest themselves in alternative ways. Here, in the time that spans this condition, they attempt to destroy each other. And this lasts until one of the forces temporarily withdraws. If metaphysics continuously places this being—whom it has targeted with oppositional insistence—against the instantly intuited power, it accepts the presence of the oppositional force after having bombarded this being with questions. And afterward, the individual drags this superior power whose presence is always felt into an adventure in which its reach and durability will diminish or disappear. In this way, this power is pushed into the same passivity that it inflicted on us. This person directs this power generated by our exclusion to the inexorable side of the human being, associating it forcefully with our existence, to which we react with astonishment and indecision. Lastly, this person vigorously extracts this power from the protection of the present time and pushes it to concern itself with assessments of the past. The individual in the soil pit stays neither happy nor complacent and silent. We shall want to live, we shall live, and then we shall love. "Even if we do not know why we love." But living also means acting. But acting for whom? If there is no negativity, there is neither blaming and appraising, nor evaluation, and I am only synthesizing my sad perceptions that implicate us, myself, and all of us. Everything is for inde-

pendence; everything is for meeting again in equality after we depart from this world. If goodness, completeness, and talent that can achieve results do not exist, neither does law. Everything should be carried out in the open in order to achieve freedom. Art is composed of the totality of such continuous behavior; it generates within itself praise, resistance, and exclusion. No artist will allow for a regulated idealism. Even though this is the case, no artist can ignore the reality we are surrounded with. Those who say that beauty is more important than the world are reformists who embrace principles of right and wrong and glorify beauty; this way they turn a blind eye to the destruction of nature by social constructs. Following from this, members of social groups have to carry the weight of experimentalism in life. In this way, art can take its place within society in the shape of socialist pragmatism. Nihilists have determined the critique of this separatism as their aim. The installing of pragmatist values instead of theorized, passé aesthetic values, the necessity of views such as “I would rather be a shoemaker than Raphael,” “I prefer a piece of cheese to all of Pushkin,” attempted to pave the way for this new pragmatic aestheticism. The peak of mechanization and functional superiority led pragmatic aestheticism to push away the theorized aesthetic values of the past and created a new aesthetic action. This illustrates that in our time, pragmatic aesthetics determined a place for itself. From now on, beauty will not be imagined but lived; art cannot exist throughout time, it is determined by its own time and scope of expression. The unique values of the ruling class set art against wrong evaluations. Reaching a new understanding of beauty without the support of history is possible through counter-rationalist behavior that repeats the past with art. In this way, history will morph into complete beauty by its total transformation. The conviction (how is it possible that beauty as it was created by the Greeks is still viable?) is gaining strength. The presentation of the artist of our time’s decision of awareness as an exhibition looks like a big old patch. The final sensitivity in the artist’s perception is the repetition of an already attempted [sense of] sadness and remorse. These objects that belong to the aesthetic values of the past do not satisfy us, as they are removed from visual life; those immutable values developed over a long time, which are vital to perception, are forbidden, extracted, and ostracized. In our day, we are aware that artworks, away from the true public, hiccup in cold museum rooms. In order for the opposition to be effective against the abstraction that comes toward the end of

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başkalarını ergeç yoketmeye iletceğini saptamak zorundayız. O kişi ki kendi çıkarı için herhangi bir düşünce operasyonuna girdiğın hemen evet der. Kişi yalnız kendi haklarının kötü ve kanundışı kullanılmasına değil aynı zamanda kendisinin de anındaki tüm yansımına, doğru ve içten bağımlılığına karşı isyanda bulunur. oyuncak olacak derecede bozuma uğramış standart değerlerin korunmasına vurgulu olarak karşı çıkar. Bütün umutlarının ağır kayıplara uğramasına kadar fiziksel-sosyal varlığına etki eden kanun dışı durumlara karşı sessizleşme yolunu tutmaktadır. Kişinin kendisini sessizliğe indirgemesi, benliğini, hiçbir öncel görüşünün olmadığını kanıtlamaya itmesi vehiçbir şeye, bazı ortamda ise gerçekten hiçbir algısal yönelimde olmadığını göstermesidir. Bizlerin davranışları, yalnız gelecekteki yolları belirlemek ve tarafları analize ederek tutmaya yönelmelidir. Bunun için individual (Bağımsız tek) kişi hiçbir zaman, biçimlendirmeye çalıştığı; fikirlerin, duyguların ve kendisinin değer yargılarını yapmak değil, bütün sosyal gurupların desteğini kazanmaktır. Kişi karşı koymaya başlar başlamaz kendisini başkalarından sıyrılmış olarak görür, bu andan itibaren gurupların ortak çıkarlarından doğan

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zorunlu birleşim metafizik bir kapsamda yer alır. Şu anda üzerinde durduğumuz, ortak çıkarlardan doğan zorunlu birleşim ki bu zincirlenmiş şekilde fiziki-sosyal çevreye kazılanmış durumdadır. Bu açıklama tam olarak metafiziksel karşı koyma yönteminde uygulanabilecek şekilde aktarılır. Kişi, parçaları yerinden oynatılmamış çatlak yapıya saldırarak onu kendisini bütünlemeye doğru iter. Bu durumda bulunan sosyal-fiziksel dünyanın kanun dışı uygulamalarına kendi eşitlik yöntemleriyle karşı çıkar. O, tek olarak karşılıkları çözümlemek, kanunla uyum yönetimini hükmetirmek yahut kanun dışılığı kendi yularına takacak bir yapıyı kurmak isteyecektir. Eğer kişi ölümcüllüğünü kabullenmiyorsa, süreli olarak onu bu durumda yaşatan gücü yerinde ve anında tanımaya karşı çıkar. Karşı çıkmada, iki ayrı güç kendilerini alternatif şekilde ortaya koyarlar. Burada belirli durumu kapsayan zaman varlığında birbirlerini yoketme çabasına girişirler. Buda geçici olarak güçlerden birinin ortadan çekilmesine kadar sürer. Eğer metafizik karşıtı ısrarla belirttiği varlığı, devamlı olarak, anında sezi len güce karşı bir sırada yer aldırıyorsa karşı gücün varlığını ona yönelttiği soru bombardımanından sonra kabullenir. Ve daha sonra kişi, varlığı devamlı sezi len bu üstün gücü aynı kendi içine düştüğü durum gibi dayanıklılığını ve kapsamını

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İsmail Saray. Leonardo da Vinci, 1975. Artist's book. Image courtesy of SALT. Photograph by Mustafa Hazneci.

artistic movements, and to suggest new rules of beauty, it has to counter the unequivocally accepted truth, the presentation of work (painting-graphics-sculpture) and only dignify certain aspects of it. In the debate over realism in the arts, there is a comparison; the bulging of theoretical proposals and their orienting themselves to action requires a dialectical axiom. The essential values supported by the truth in art cannot be hidden; artistic realism is composed of life, work, study, practice, comparison, and debate.

TRANSLATED BY DUYGU DEMİR